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A JUNGIAN ANALYSIS OF SIR THOMAS MALORY'S TRISTRAM DE LYONES

A Thesis

Presented to the

Department of English

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

University of Nebraska at Omaha

by

Jeanne Kocher

May 1991

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THESIS ACCEPTANCE

Acceptance for the faculty of the Graduate College, University of Nebraska, in partial fulfillment of the requirements for the Master of Arts Degree, University of Nebraska at Omaha.

Committee

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18 March 1991
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ABSTRACT

This thesis responds to critical arguments that characterize Sir Thomas Malory's Tristram de Lyones by his adherence to or neglect of social codes. Although Tristram's actions as a knight and lover warrant both moral and immoral judgments, interpretations tend to either neglect opposing evidence or paint two-dimensional portraits of him. Tristram's promiscuity as a lover is interpreted from a Jungian perspective to understand his contradictory behavior. A Jungian analysis concludes that Tristram flounders from one romantic relationship to another as a response to the repressiveness of chivalry. Unable to love a woman and uphold knightly perfection, Tristram goes mad and experiences a psychic transformation that enables him to accept his imperfection.

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Beneath the words to come breathe the silent, dynamic struggles of many. For their toil and inspiration, I thank the unnamed authors of this work: Dr. Greg Sadlek, Dr. Missy Dehn Kubitschek, and Dr. Alcyone Scott.

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J. K.
April 1991

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INTRODUCTION

Typical interpretations of Sir Thomas Malory's character, Tristram de Lyones find in his seemingly shallow romances with women evidence of an immoral character. An analysis based solely on morality, however ignores the depth of Tristram's character and the possibility that Tristram's defiance of a moral code indicates an impulse to pursue his individuality rather than reinforce society's rules. As established by Joan Ferrante in Woman as Image in Medieval Literature, romances typically portray a male hero seeking individuality through a woman who reflects his inner self. Since Jungian psychology finds the same dynamics in all male psyches, I attempt a Jungian interpretation of Tristram's relationships with women.

Critics often perceive Sir Thomas Malory's Tristram as immoral in his romantic relationships with women. Such a perception is understandable, for Tristram seemingly flits from one relationship to another, contradicting marriage vows as well as chivalric rules that claim a knight's fidelity to his lady or king. Tristram's first relationship, an innocent flirtation with Isode La Beale, is cut off by Isode's mother, and Tristram departs, vowing to be Isode's knight "all the dayes of my lyff" (243). However, as soon as he returns to Cornwall, he and King Mark compete for the affection of Sir Segwarides's wife. She chooses Tristram, estranging Mark from

him, but the adulterous affair ends when Sir Segwarides's wife later rejects Tristram. Later, when Tristram is commissioned to bring Isode La Beale as King Mark's betrothed to Cornwall, Tristram and Isode have intercourse under the influence of a love potion, and they continue the affair until King Mark becomes aware of it. As a result, Tristram is banished and sails to Brittany where he marries Isode Le Blaunche Maynes. Still feeling faithful to Isode La Beale, however, Tristram does not consummate his marriage to the second Isode. After a while, he returns to Cornwall and resumes his love affair with Isode La Beale, remaining faithful to her for the rest of his life. Thus, Tristram's actions warrant, at least on one level, an interpretation of his character based solely on his morality.

While critical discussion does not focus on proving Tristram deceitful, unfaithful, and immoral, it rests upon such an assumption. Maureen Fries, for example, follows the changes in the nature of Tristram's deceit as he attempts to cover his immoral actions, portrayed in the early versions of the "Tristram" and the later prose versions ("Indiscreet Objects"). In another essay, Fries proves that, because Tristram symbolizes the decay of the Arthurian ideal, he functions as a catalyst for its downfall ("Malory's Tristram as Counter-Hero to the Morte Darthur"). Asserting a similar position, Thomas Rumble claims that the immorality in the

Tristram-Isode affair not only prefigures the adulterous Lancelot-Guinevere affair but also becomes part of a widespread immorality that destroys the Round Table ("Development by Analogy").

Other critics justify Tristram's love affairs. Larry Benson states that in serving penance symbolized as madness, Tristram proves "that, despite his lapse, he is indeed a true lover and therefore eligible for the level of knighthood to which he aspires" (121). P. E. Tucker claims that Malory develops his own ideals of love as he writes the story, breaking away from the code established in courtly chivalry. Thus, according to Tucker, by following Malory's standards, Tristram demonstrates moral character.

However, any assertion of Tristram's immorality or morality is easily supported and just as easily disputed, for Tristram acts inconsistently. While he is unfaithful to Isode La Beale, Sir Segwarides's wife, and Isode Le Blaunche Maynes during the first part of his life, he remains loyal to Isode La Beale during the latter part, never deviating in maturity from his loyalty. Robert Merrill notes that Tristram's inconsistent faithfulness undermines Malory's craft: "When a doctrinal [moral] approach is taken to the 'Tristram,' Malory appears not to be in control of his material" (28). Ultimately, either moral judgment of Tristram inevitably ignores contradicting evidence.

Nevertheless, morality constituted a dominant medieval mode of analysis, and this aspect of medieval culture may seem to make anachronistic any attempt to understand Malory's Tristram through twentieth-century disciplines, such as psychology. Carl Jung, however, accounts for the validity of using psychology to interpret medieval literature with the concept of the collective unconscious. Common to all humanity from time immemorial, the collective unconscious contains "inherited possibilities of human imagination" that create the same basic motifs in myths and legends (Jung, Two 65). Although Malory was not aware of psychology and the collective unconscious, he created in his text the same psychological experiences that people have today because of the collective unconscious. Tristram exhibits these common psychological experiences that make a psychological interpretation of him valid.

In addition to the collective unconscious, Jung's ideas were based on medieval alchemical philosophy, "the groping precursor of the most modern psychology" (Jung, Two 220). Jung's study of alchemy, discussed in both Psychology and Alchemy and Alchemical Studies, led him to the notion that the human psyche has within it a "transcendent function," a function that transforms human personality by the assimilation of unconscious, "base" qualities with conscious, "noble" ones (220). Such a transcendent function is portrayed by Tristram

in madness when he assimilates his immoral, villainous qualities with his conscious chivalric traits. Although medieval alchemical philosophy had not conceived of psychology, its symbols presented the experiences explained in modern psychology.

A Jungian interpretation explains the seeming inconsistencies of Tristram's behavior in "The Booke of Tristram." On a literal level, Tristram's actions mean nothing when he repeatedly professes love for one woman, leaves her for another, and in the end returns to the first woman. A psychological approach illuminates Tristram's conflicting behavior so that Malory's characterization of him is not inconsistent but descriptive of a crisis. As a Jungian interpretation will show, Tristram's promiscuity reveals a regressive denial of his unheroic traits. These traits, personified in a character which Jungian psychology calls the "shadow," are often repressed for their asocial quality. Despite their unconscious state, they eventually accumulate enough psychic energy to surface autonomously. By using the Jungian concept of the shadow, I find that Tristram, when he acts against the code of chivalry by betraying Isode La Beale, is influenced by his shadowed qualities, which gives meaning to his contradictory behavior that a strictly moral approach does not allow. The powerful but hidden portrayal of Tristram's psychological crisis in Malory's work may account

for its arrival and continued appeal in the twentieth century.

In fact, a psychological approach reveals that Malory attempted to transcend the medieval view of the individual. According to Robert Merrill in Sir Thomas Malory and the Cultural Crisis of the Late Middle Ages, individuals were expected to conform to the order of social and religious institutions in order to create "a coherent, comprehensive, and rational whole" (6). Thus, states Merrill, the meaning of the individual was derived from the institution (14). Rather than accept and conform to these institutions, Malory challenges their ability to give meaning to the individual in a culture that has no conception of individuality.

The central conflict for Tristram is that of his individuality against society. According to Merrill, Tristram heroically redeems himself not by following the code of behavior established by institutions such as chivalry but by acting contrary to those codes. As he explains, the individual does not rise above the insititutional failure to allow individuality by following its meaningless codes but by acting against them (19). According to Merrill, Malory's Tristram pursues individuality through his love of Isode La Beale, King Mark's wife, because in doing so he divorces moral standards that condemn adultery and disloyalty to his king (217). While Merrill emphasizes Tristram's triumph as an individual through his anti-establishment actions, my thesis

focuses on his triumph as an individual through psychological experience.

As it will show, Tristram's love for Isode leads him to self-awareness and eventually individuality. According to Ferrante's discusion of twelfth- and thirteenth-century romances, because the woman is the hero's reflection of himself, he "falls in love with his own image" (74). Typically the lovers' consummation occurs in an unfamiliar land where the male hero anticipates new life. However, he is torn between the ties of his personal and chivalric lives and the promise of his new one. As a consequence, he cannot commit himself to the new life, nor can he rid himself completely of his former responsiblities and instead gains new ones. This conflict between the old life and the new life, between the world and love, takes shape in a struggle between two women, but ultimately, the hero struggles with himself: "He is divided against himself, not sure of his own identity, unwilling to relinquish the old and unable to yield completely to the new" (Ferrante 74). The hero must then assimilate the opposite impulses, embodied by the two women, in order to achieve balance of love and reason (75).

Jungian psychology also explains falling in love as a process of self-awareness. Like the romance hero, a man first becomes aware of his psyche's feminine aspect through his acquaintances with women in external life. He projects his

own feminine aspect, at first unconscious, onto other women (hence, Ferrante's notion that a woman is the mirror-image of the romance hero), and his love for a woman then makes him conscious of his own feminine traits. When a man becomes conscious of this feminine aspect in himself, he is able to assimilate and express it when external circumstances call for it. Thus, for the male psyche, the process of self-awareness in Jungian psychology includes the discovery of traits that make the individual unique.

In Symbols of Transformation Jung describes at length this psychological development as it is reflected in myths, fables, and stories. Succinctly summarized by Annis Pratt, the pattern of development begins when the male hero travels to an unfamiliar realm that represents his personal unconscious where he encounters repressed impulses personified (101). One such personification is his shadow, who embodies the hero's anti-social tendencies he represses so that he can maintain what Pratt refers to as his "good-citizen persona" (101). The male hero continues his journey to the collective unconscious where the shadow's evil traits are now transferred to what Jung calls "the terrible mother," the evil pole of the two-sided anima (Pratt 101-2). After he becomes conscious of both sides of his anima, he struggles with them until he can accept and integrate the feminine traits recognized as his own (102).

Significant likenesses between Ferrante's paradigm of a medieval hero's development and the Jungian paradigm of the male psyche's development suggest that a Jungian interpretation of Sir Thomas Malory's Booke of Sir Tristram is appropriate. First, for both male individuals, interaction with the females who transform them occurs in an unfamiliar realm, away from the ordinary habits and diversions that do not stimulate new knowledge for the hero. This significant interaction makes the male aware of his own feminine self within. Next, a second female in both paradigms opposes the first, forcing the male to choose one or the other. That the conflict is represented by women in Ferrante's paradigm suggests that the opposing poles reflect opposing feminine impulses, also suggested by Jungian psychology. Finally, both paradigms contain the male's integration of the opposing impulses in order to find a middle way. Such an integration implies a transformation of the man as a consequence of his interaction with the dual feminine, a significant development of the male psyche according to Jungian psychology.

A problem that arises in discussing Malory's "Tristram" involves the uncertainty of his sources. Traditionally, an interpretation of medieval literature compares both the author's sources with his or her own work to deduce the author's intentions, supporting interpretive claims. However, Rumble explains that because critics have no accurate

knowledge of Malory's sources for his "Tristram," any conclusions of his intent based on a source comparison would be "hazardous" ("Development"). Thus, I second Ferrante's treatment of the Tristran legend: "I disregard the problems of source and influence, interpolation and omission, and study simply what is in the text we have, and what its function in that text is" (Conflict 19).

The following chapters of this thesis will analyze Tristram's interactions with women, applying Jungian insight. Each chapter focuses on one of three developmental phases of the male psyche outlined above as it applies to Tristram: first, the dawning awareness and resistance to Tristram's love of a woman; second, the conflicts that arise and become personified in "the terrible mother," or in Tristram's case, a demon lover; and third, the ultimate crisis in which Tristram goes mad and gains a higher level of understanding so that he is able to integrate both his shadow and anima. Chapter two introduces Tristram as a talented potential knight whose fear of the unknown prevents him initially from becoming conscious of both the anima as part of himself and his shadowed asocial personality. Made vulnerable by a poisonous wound, he nevertheless falls in love with Isode La Beale and becomes conscious of his anima, at least temporarily. In chapter three, Tristram's unwillingness to accept and assimilate the anima and shadow causes his unconscious to

autonomously intrude upon his external life. As a result, he becomes a promiscuous lover who jeopardizes his persona as an ideal knight. The resultant tension builds to a climax when Tristram goes mad. Madness, however, causes Tristram to assimilate both his anima and shadow and enables him to accept and express his imperfections as a knight and his feminine aspect. He accepts his adulterous relationship to Isode La Beale and thus accepts his imperfection as a knight. The acceptance of his adultery as a condemned act means he has accepted both his relationship to his feminine Self and to his shadowed asocial personality.

CHAPTER ONE

TRISTRAM'S JOURNEY TO AWARENESS

This chapter examines significant events that mark Tristram's self-awareness: his birth, his initial resistance to and later acceptance of the call to adventure, and his encounter with Isode La Beale. As a precondition established at birth, Tristram is destined to confront the woman within, a confrontation that inevitably brings sorrow that the name "Tristram" indicates. Then Tristram is, as Campbell phrases it, "called to adventure," by two characters to two types of adventures: the king of France's daughter calls Tristram to love, and Marhalt the Giant calls him to a duel in battle. These characters represent different aspects of Tristram's psyche, namely, the anima and the shadow, and require Tristram in each adventure to become conscious of what they represent within himself. Although Tristram refuses the first call and accepts the second, he ultimately faces both adventures because he is led to the realm of the unconscious, where he meets his own feminine self, represented this time not by the princess of France but Isode La Beale, Marhalt's niece. Eventually Tristram falls in love with her, an event that marks his dawning awareness of the feminine within.

Like other writers of mythology and legend, Malory presents the male hero's psychic development in story form, using other characters to represent the contents of Tristram's

unconscious. This personification seems to be a natural consequence of two characteristics of the psyche. First, an individual projects the contents of his or her unconscious onto others, enabling the individual to become conscious of those aspects (Jacobi, Way 39). Second, the unconscious components of the psyche are autonomous and interact dynamically with the conscious (Jacobi, Psychology 33, 67). For example, although the ego as the conscious part of the Self may repress certain animal instincts, rejecting them to conform to societal expectation (Hall 82), it cannot control them. The repressed animal instincts then react to this repression (Jung, Transformation 312) by erupting in "sinister, pathological ways" (Hall 82). Likewise, although humans do not repress each other, they may reject others; consequently, those rejected sometimes vengefully react. Thus, on the one hand, each character symbolizes a psychological function in Tristram; on the other, each character, as it represents a function, not only reacts to Tristram but also has a psychological effect in Tristram.

Tristram's psychic journey of discovery and self-realization occurs in a process that Jung calls individuation. Like all individuals, Tristram experiences a powerful impulse to express and release his potential, dormant Self that lies in his unconscious (von Franz, Man 163). (Jungian scholars capitalize "Self" to distinguish their particular concept from

general notions.) However, many individuals tend to remain in an infantile state by following only external laws or forces, rather than internal ones (Campbell, Hero 60, 62). Such external forces cause them to ignore the inner impulse to discover, accept, and therefore realize their potential Selves. Consequently, the autonomous unconscious responds, as if rejected. In story, such responses of the unconscious are portrayed as dangerous figures who threaten the male hero's existence. When the hero conquers these dangerous figures, he conquers the aspects of himself made dangerous by his repression of them. In conquering them, he symbolically discovers them within himself. Thus, the hero meets the challenges of his psyche in order to discover his full potential as a unique individual.

In myth and legend, a female figure that Jung calls "the anima" symbolically represents the potential feminine side of the male hero. Initially, the anima is embodied by the hero's mother as the one who forms the primary image of femaleness (Jung, Symbols 330). She takes on a dual character that reflects the hero's attitude toward her. If the hero fears her because he does not understand her and clings to an infantile image of her, she turns into a threatening enemy (Campbell, Hero 116; Jung, Symbols 374). However, if he understands and accepts her, she turns into a helpful friend (Campbell, Hero 116). Thus, the hero's attitude toward his

anima determines the nature of her manifestation as friend or foe.

Even before he meets the King of France's daughter, Tristram's initial experience with his mother foreshadows his relationship to his own femaleness and portends the sorrow he must encounter because of it. "The Tale of Tristram" begins when Elizabeth, his mother, "grete wythe chylde," desperately searches for her husband, who has been abducted by an enemy (Malory 229). Unable to find him, she continues to search for him in the forest until she goes into labor (229). A maidservant delivers the baby, but in the meantime, Elizabeth catches a fatal pneumonia (229). As she dies, Elizabeth christens the baby with an omen:

> A, my lytyll son, thou haste murtherd thy modir! And therefore I suppose thou that arte a murtherer so yonge, thow arte full lykly to be a manly man in thyne ayge; and bycause I shall dye of the byrth of the, I charge . . . that whan he is crystened let calle hym Trystrams, that is as much to say as a sorowfull byrth. (230)

Malory seemingly minimizes the significance of Elizabeth's curse by stating that she is "nyghe oute of hir wyte" when she goes into labor (229). In addition, the curse seems to have no provocation; obviously no helpless infant can murder its mother. However, when Elizabeth is seen not merely as a

character but as a part of Tristram's psyche, her curse becomes a warning for the audience/reader to note: because Tristram is unaware of his own feminine Self and therefore "full lykly to be a manly man," his life will be sorrowful. Her death means that she does not exist in Tristram's consciousness. As a result, the anima will continue to confront Tristram in ways that bring him sorrow and perhaps suffering in order to force him to become aware of her. As Jung explains, the male hero who is unconscious of his own feminine Self "is constantly confronted with unlooked-for situations, [contrived by the anima] which [he] has apparently done nothing to provoke" (Symbols 361). Thus, Elizabeth's curse at Tristram's birth foretells her future appearances as a force to be reconciled.

The anima does not reappear until Tristram is apparently well-established in an identity which, however, cannot be secure until he has individuated. At the same time, Tristram is also called by a chivalric adventure, one that beckons as an escape from the Princess of France because its familiarity offers security and affirms his identity as a knight. Yet ultimately, the chivalric adventure entices Tristram to answer the call of the anima.

As a result of his tutelage and societal approval, Tristram seeks to secure his identity as an extraordinary knight. Eventually, this identity provides a security he

refuses to relinquish when the King of France's daughter calls him to love her. As a boy, Tristram is groomed by a steward to be a knight at his father's request:

> And than he [Tristram's father] lett ordayne a jantyllman that was well lerned and taught, and his name was Governayle, and than he sente yonge Tristrams with Governayle into Fraunce to lerne the langage and nurture and dedis of armys. And there was Trystrams more than seven yere. (Malory 231-2)

Tristram learns "the langage and nurture and dedis of armys" so well that "kyng Melyodas had grete joy of yonge Trystrams, and so had the quene, his wyff" (232). Not only is Tristram talented, he is well liked by others: "every astate loved hym where that he wente" (232). Thus encouraged by his parents and society, Tristram perceives an opportunity to prove himself as a knight when he learns of a challenge to duel with Marhalt the Giant. After King Mark of Cornwall has refused to pay an annual tribute to the King of Ireland, the King of Ireland enlists Marhalt the Giant to duel for the tribute. But faced with the giant's challenge, Mark lacks a courageous knight to accept it. When Tristram as a young squire learns from his father "that sir Marhalt ys called one of the beste knyghtes of the worlde, and therefore I know no knyght in this contrey is able to macche hym," he exclaims, "Alas that I were nat made knyght! And yf sir Marhalte sholde thus departe into

Irelonde, God let me never have worshyp: and I were made knyght I shold matche hym" (234). Because no other knight of Cornwall accepts this challenge and because Marhalt has a reputation as an exceptional knight, Tristram perceives his own chance to become an exceptional knight by taking on Marhalt's challenge. And so he travels to Cornwall and is made a knight by King Mark (234). When he departs Cornwall for the duel, Tristram's willingness to face the indomitable giant is thus rewarded:

> And whan kynge Marke and his barownes of Cornwayle behelde how yonge sir Trystrams departed with such a caryage to feyght for the ryght of Cornwayle, there was nother man nother woman of worshyp but they wepte to se and undirstonde so yonge a knyght to jouparte hymself for theire ryght. (235)

Thus, in accepting the duel, Tristram can heroically save Cornwall from the threat of the Irish giant and also become a superlative knight.

The anima's next appearance in Malory's "Tristram" interrupts Tristram's familiar life as a knight and requires him to act. She provokes what Campbell refers to as a "call to adventure," a crisis that requires the hero to follow the internal impulses of the Self (von Franz, Man 169; Campbell, Hero 51). In this case, the anima, symbolizing the feminine impulse to love, calls him to love her. Such a call naturally

frightens Tristram, for its foreignness represents a risk to the familiarity of his present life.

Because of his early preoccupation with martial aspects of knighthood, Tristram rejects love when it confronts him. As Tristram prepares for his first martial adventure, the King of France's daughter sends him "lettyrs of love" (Malory 234). Although neither the princess nor Malory say so, her initiative requires a response from Tristram that either returns or rejects her love. As a symbol of his potential feminine Self, the princess invites Tristram to become aware of the feminine within through love. Tristram does not explicitly reject the princess, but he "had no joy of hir lettyrs nor regarde unto hir" (234), and so he does not reply. Implicitly, then, he rejects the princess's call. In doing so, Tristram refuses to respond to the anima because to do so seems a distraction from the business at hand; he is acting "as though [his] present system of ideals, virtues, goals, and advantages were to be fixed and made secure" (Campbell, Hero 60). Having groomed to be a soldier, having perceived an opportunity to establish himself, Tristram is naturally more interested in martial adventure than marital potential. In refusing to answer the princess, Tristram symbolically represses his femininity by pushing her down into his unconscious. Consequently, she literally dies (234) for the same reason as Elizabeth: she no longer exists in Tristram's

conscious.

In rejecting the love of the King of France's daughter, Tristram avoids the adventure, which threatens his heroic persona by exposing him to his inner Self, a Self that later on will meet society's disapproval. However, the adventure he does choose, the adventure that promises to maintain his heroic status, ultimately leads him to the realm he attempted to avoid earlier, his unconscious.

The dueling place symbolizes Tristram's unconscious where he meets repressed contents of his psyche embodied in Marhalt the Giant and Isode La Beale. Because the duel is located on an island (Malory 235), Tristram must leave the safety and familiarity associated with his parents and society. "Beyond them is darkness, the unknown, and danger; just as beyond the parental watch is danger to the infant and beyond the protection of his society danger to the member of the tribe" (Campbell, Hero 77). Although the duel brings immediate social acceptance for Tristram, its eventual consequences force Tristram to face asocial parts of himself, discussed in the next chapter. Initially, however, the duel lures Tristram to the unconscious where he also meets Isode La Beale, another symbol of his anima.

Weakened by a poisonous wound Marhalt gives him, Tristram no longer resists the call of his anima. After the duel, Tristram returns to Cornwall and discovers that no one

can heal him (Malory 238). When "a wytty lady" advises King Mark to send Tristram to "the same contrey that the venym cam fro" (238), Tristram travels to Ireland, Marhalt's home. In another unfamiliar realm that suggests a journey to the unconscious, Tristram encounters another anima figure, Isode La Beale, Marhalt's niece and daughter to the King and Queen of Ireland. Rather than reject her as he does the Princess of France, Tristram recognizes that Isode is vital to his being healed "because she was a noble surgeon" (Malory 238). Therefore, made vulnerable by the poison, Tristram cannot resist the influence of the anima, for she only and no other can heal him; otherwise, he dies. As with a poisonous snake bite, the cure to the venomous wound comes from the source of the wound: one must assimilate the poison to be cured of its deadly threat. The same principle applies to the psyche:

> The hero, whether god or goddess, man or woman, the figure in a myth or the dreamer of a dream, discovers and assimilates his opposite (his own unsuspected self) either by swallowing it or by being swallowed. One by one the resistances are broken. (Campbell, Hero 108)

Although Tristram does not immediately "assimilate his opposite," he no longer rejects the feminine within himself.

The dawning influence of Isode also represents an awakening of Tristram's repressed love relationships. As Malory suggests, Isode's cure is linked very closely to

love:

> And whan she had serched hym she founde in the bottom of his wounde that therein was poyson, and so she healed hym in a whyle. And therefore sir Tramtryste [Tristram] kyste grete love to La Beale Isode, for she was at that tyme the fayrest lady and maydyn of the worlde. (Malory 238)

The position of "so she healed hym" followed by "therefore sir Tramtryste kyste grete love to La Beale Isode" indicates cause and effect: healing causes Tristram to fall in love. In doing so, Tristram expresses love, which he previously repressed.

Isode's familial relationship to Marhalt suggests that she too represents Tristram's symbolic shadowed instincts as well as his feminine Self. As a combined shadow/anima figure, she challenges Tristram, through his love for her, to express his own repressed feminine Self, a Self whose femininity defies the conformity that a solely masculine institution such as knighthood requires. Such expression of individuality, as discussed in chapter three, will create crisis after crisis for Tristram as he struggles between his desire to be an ideal knight and an individual human being. His continual denial of the struggle eventually leads him to madness (chapter four). Initially, his fear of these crises prevents him from delving into his unconscious, as signified by his rejection of the

Princess of France. However, his zeal to attain a hero status, encouraged by his parents and peers, seduces him into the unconscious realm. Here, he meets his anima in the form of Isode La Beale. The crises that arise from this awareness of the feminine within will bring Tristram the sorrow for which Elizabeth names him and prophesies at his birth.

CHAPTER THREE

TRISTRAM'S PROMISCUITY: A STUDY IN REGRESSION

As Tristram develops from a young boy to a young adult, he discovers love and, symbolically, the feminine within; however, the anima remains problematic. Although Tristram's youth is marked by social affirmation as a talented hero, his developing adulthood is marked by continual social disapproval associated with women who function as his anima. From a Jungian perspective, his response to this disapproval, usually the denial of his negative traits, characterizes a regression that eventually leads him to madness. Opposing Tristram's attempts to maintain an oversimplified, entirely masculine ideal, Lady Segwarides and Isode La Beale lead him into conflicts with social codes of knighthood, courtly love, and marriage. By doing so, the anima figures combine with Tristram's "shadow," instincts partly repressed and partly unexpressed to avoid moral and social disapproval (Jacobi, Way 38). As combined anima-shadow figures, they prove to be demon lovers and in effect lead Tristram to act as an "evil" knight. As a result, he faces accusations of treason from Sir Segwarides and King Mark. However, he denies these accusations to maintain the moral and social approval consistent with his persona, or public facade, as an ideal knight. Rather than accept his anima/shadow Self through the love of Lady Segwarides or Isode La Beale, he abandons them in

a promiscuous fashion, symbolizing a temporary repression of his anima-shadow. In a final attempt to maintain his persona through social approval, he marries Isode Le Blaunche Maynes only to be accused of betraying Isode La Beale by another fellow knight, Lancelot. Still refusing to accept his shadowed, unknightly traits, Tristram returns to Isode La Beale in an attempt to appease Lancelot and maintain his stature as an ideal knight. His later discovery of Isode's seeming betrayal causes him grief; thus, when Tristram experiences betrayal which mirrors his own, he goes mad as a result.

Although Tristram's promiscuity is often interpreted as a moral lesson (see chapter one), a Jungian perspective reveals it to be Tristram's continuous denial of his shadow. This continuing denial characterizes a psychic regression in which psychic energy is subtracted from the conscious by repression and accumulates in the unconscious. Tristram's denial, or repression, of his shadowed villainy precipitates this regression, which occurs in three phases that provides the focus of this chapter: Tristram is confronted by someone who accuses him of being a villain; in response, he then denies the accusations, clinging to his persona as a heroic knight instead; finally, he abandons the woman with whom he is currently involved to escape further accusations.

Tristram's confrontations with those who accuse him of

villainy mark a collision between his conscious persona as a heroic knight and his unconscious, shadowed villainy. As part of a natural psychic process, psychic energy flows between opposing polarities, such as consciousness and unconsciousness (Jacobi, Psychology 54). Tristram's oscillation between performing noble deeds of a knight and those of a villain marks this oscillating psychic energy between conscious and unconscious.

The Queen of Ireland, Isode's mother, accuses Tristram of being a villain, undermining his knight-hero persona, and forces him to either accept or reject the negative trait. When he arrives in Ireland, Tristram disguises his name and instead introduces himself as "Tramtryste" (Malory 238), for as Marhalt's killer, he knows Marhalt's family would treat him cruelly. While Trystram's attendants give him a bath, Isode and her mother discover and recognize his sword from the missing tip that had remained in Marhalt's "brayne panne" (241, 242). Having saved the broken piece as evidence for later avenging Marhalt's murder, the queen recognizes "Tramtryste" as Trystram, killer of Marhalt. "'Alas!' than seyde she unto hir doughter La Beale Isode, 'this is the same traytoure knyght that slew my brother, thyne eme'" (242). The queen's malediction, "traytoure knyght," cannot refer to Tristram's betrayal of his country or allegiance to King Mark because Tristram kills Marhalt to defend his king and country.

Rather, the emphasis on the familial relationship of Marhalt as brother and uncle suggests that personal feelings provoke the invective. Deceived by Tristram's false identity, she feels betrayed because she enabled her brother's murderer to be healed, as she tells the king, "Here have ye in your house that traytoure knyght that slewe my brother . . . , the same knyght that my doughter helyd" (242). Although her anger is provoked more likely by her own betrayal of her brother, Tristram nevertheless betrays the trust of Marhalt's family through the deception of his identity. Figuratively, when Tristram removes his knightly armor for his bath, she discovers his symbolic naked Self. Her declaration symbolizes the exposure of Tristram's heroic "false wrappings" to reveal a "traytoure," a part of his true Self.

Unable to accept himself as a traitor, Tristram restores his shattered persona and represses his traitor within. In regression, when polarities of conscious and unconscious "collide" (Hall 74), the individual becomes conscious of what he formerly repressed (Jung, Two 166). As a result, he may "turn back and . . . regressively restore his shattered persona" (166). Although the queen obviously does not attack Tristram's loyalty to his country, Tristram cannot recognize that her malediction, "traytoure knyght," condemns his personal, not chivalric, betrayal. When the King of Ireland asks him to reveal his true identity, Tristram attempts to

negate what he believes to be a statement against his loyalty to his king and country. Denying any villainy, Tristram asserts his knight-hero persona by citing his noble origins and defending his "traytouras" actions from a knight's perspective:

> Because I wolde nat be knowyn in this contrey I turned my name and let calle me Tramtryste. And for the trwage of Cornwayle I fought, for myne emys sake and for the ryght of Cornwayle that ye had be possessed many yerys. And wete you well . . . I dud the batayle for the love of myne uncle kynge Marke and for the love of the contrey of Cornwayle, and for to encrece myne honoure: for that same day that I fought with sir Marhalte I was made knyght, and never or than dud I no batayle with no knyght. And fro me he went alyve and leffte his shylde and his swerde behynde hym. (243)

To make his villainy appear noble (like his origins) to King Anguish, Tristram repeatedly states his noble intentions in killing Marhalt: twice he states that both the love of his uncle and the love of his country led him to fight the giant. He also does not recognize that killing Marhalt affects others negatively. He states that he changes his name "because I wolde nat be knowyn in this contrey" but does not acknowledge that in doing so he purposefully deceives others. In another attempt to exonerate himself, he claims that Marhalt leaves

the duel alive, implying that since he never saw Marhalt dead, he did not kill him. However, Tristram does not acknowledge that his sword piece in Marhalt's "brayne panne" indicts him as the murderer. By selecting only noble consequences for his nobly intended acts, Tristram ignores his deception of Marhalt's family, continuing to repress the shadowed part of his personality and furthering his regression. Since Tristram's persona as heroic knight excludes feminine qualities, his retreat from the shadow includes abandoning the woman with whom he is currently involved. By pledging to be Isode's "trewe knyght" rather than her lover, Tristram refuses any further romantic involvement with Isode La Beale after the queen accuses him of being a "traytoure knyght." Although his vows of servitude are framed like those of marriage, Tristram refrains from promising eternal love for Isode: "I shall be all the dayes of my lyff your knyght" (243). Isode's response, which introduces a love commitment, makes Tristram's omission obvious: "I promyse you there agaynste I shall not be maryed this seven yerys but by your assente" (243). Furthermore, they exchange rings as if in a wedding ceremony: "And than sir Trystrames gaff hir a ryng and she gaff hym another" (244). Framed in conventions of a wedding that emphasize Tristram's apparent lack of love for Isode, Tristram's departure from Ireland reveals that his greater concern is his persona, not his desire for Isode. This

abandonment symbolizes the repression of the anima figure so that, for the moment, Tristram is unconscious of her.

To counteract this latest repression of her, the anima, this time personified by Lady Segwarides, seduces Tristram into an extramarital affair. According to Jacobi, "Persona and [anima] stand in a compensatory relation to one another"; as the persona continues to prevent the unconscious Self from being expressed, the anima exerts more and more power over the individual's conscious life (Jacobi, Psychology 120). In terms of psychic energy, Tristram's repression of both the anima and shadow accumulates energy in the unconscious and subtracts energy from the conscious (Jacobi 55; Hall 74). This accumulating energy added to his unconscious, shadowed villainy exerts power over Tristram when he is unable to control his desire for a married woman.

Irresistably drawn to Lady Sewarides, who represents the shadow-anima, Tristram inevitably commits some form of treason. Her seductive power over him is revealed when, after he is assaulted on the way to the rendezvouz, he goes to bed with Lady Segwarides: "And so in hys ragynge he toke no kepe of his greve wounde" (245). Overwhelmed by desire, Tristram apparently lacks control in his response to Lady Segwarides and later finds himself accused of being a villain by Sir Segwarides because of it. This lack of control represents the accumulating energy in the unconscious shadow/anima, who

exerts more and more control as Tristram continues to acknowledge and accept her.

Confronted by the cuckolded Segwarides, Tristram admits guilt but paradoxically refuses to accept that because he is part villain, he will inevitably at times commit villainous acts. After finding the bloody bed, the enraged Segwarides chases Tristram and cries, "Turn, false traytoure knyght!" (246). Tristram then acknowledges "the wrongys that I have done," recognizing that in cuckolding Segwarides he has become a "traytoure knyght" (246). His new spiritual honesty does not shield him from the consequences of his villainy, for he is still faced with an angry, vengeful knight who wants to duel. Desiring to escape, Tristram exclaims, "I counceyle you smyte no more!" Aware, however, that he deserves punishment, Tristram says that he will "forebere" Segwarides as long as he can (246). But again, unconscious of his shadowed villain, he is unable to perceive that he insults Segwarides by revealing that he can easily defeat him. After challenging Segwarides's prowess and thus infuriating him, Tristram is challenged to a duel until death and realizes that he is caught in a no-win situation: he must die for committing adultery or become a villain by killing Segwarides. Rather than face the consequences of being a villain, he chooses to avoid further involvement that might incriminate him. Consequently, he strikes Segwarides only hard enough to knock him unconscious

and runs not only from Segwarides but also from having to accept any more blame. Later, Tristram concedes unconscious guilt to Segwarides again when Lady Segwarides is kidnapped. After sleeping with Lady Segwarides and facing accusations of being a "traytoure," Tristram's lusty passion for her cools. Suddenly he becomes interested in the proper conduct of a knight, rather than an ardent display of affection. Instead of rescuing her as a courtly lover ought, Tristram waits for Segwarides to do the rescue, as expected by a chivalrous knight: "It is nat my parte to have ado in suche maters whyle her lorde and husbonde ys presente here. And yf so be that hir lorde had nat bene here in this courte, than for the worshyp of this courte peraventure I wolde have bene hir champyon" (247). Although Tristram does not admit any blame, his actions betray a desire to atone for it and thus acknowledges it at some level.

As a consequence of the affair, Tristram is accused of violating the code of courtly love. Despite the critical dispute over courtly love, certain general conventions exist in the affair that convey an expected behavior on Tristram's part. In the courtly lyric, a prohibiting force exists between the male lover and female beloved that heightens the lover's feelings. Sometimes the beloved rejects the lover, sometimes the beloved's aristocratic social status separates them, and many times her status as a married woman prevents

fulfillment of love. Although Lady Segwarides's marital status does not prevent fulfillment, it does remind the reader that the love of Tristram and Segwarides's wife, and later Isode La Beale, should not be satisfied because of social constraints. Courtly love also requires humility of the lover, and, as June Martin Hall notes, most critics agree upon this point. The lady's socially superior role to the lover enables her to either reject or accept the advances of the beloved. At the same time, the lover works to gain her favor, and, if rejected, is expected to work even harder to gain it. Unlike Tristram's later adulterous affair with Isode La Beale, his relationship with Lady Segwarides follows the assumption of courtly love that Tristram is obligated to obey her wishes.

Lady Segwarides criticizes Tristram's reluctance to fulfill her immediate need when Tristram fails to rescue her from being kidnapped. Appeasing Segwarides after making him a cuckold, Tristram leaves the rescue to Segwarides. However, Segwarides fails when Bleoberys, the kidnapper, beats him severely (Malory 246-7). Tristram then catches the kidnapper and lady but discovers that his initial inaction has alienated Segwarides's wife:

> Wete thou well, sir Trystrames de Lyones, that but late thou was the man in the worlde that I moste loved and trusted, and I wente ye had loved me agayne above all ladyes. But whan thou sawyste this knyghte lede me away

> thou madist no chere to rescow me, but suffirdyst my lorde sir Segwarydes to ryde after me. But untyll that tyme I wente ye had loved me. And therefore now I forsake the and never to love the more. (250)

Tristram is made aware that his noble actions as a knight do not constitute a good lover, for which Segwarides's wife criticizes and rejects him. In effect, Tristram's ego receives a shock or what Marie-Louise von Franz calls a "series of painful realizations of what is wrong with oneself and one's conscious attitudes" (Man 169, 171). Von Franz explains that such a shock is perceived as an obstruction of one's desire or will, and consequently, the individual projects "the obstruction onto something external" (169). For Tristram, his desire to be a heroic knight is obstructed by his unknightly involvement with Segwarides's wife. And whether he performs as a noble knight or lover, he finds himself offending both knights and lovers.

Unable to accept that he cannot avoid being "traytorous" to either group, Tristram rejects the criticism of Segwarides's wife. Perceiving that she "obstructs" his desire to be a hero, he projects the blame onto her:

> For her [Segwarides's wife] sake I shall beware what maner of lady I shall love or truste. For had her lorde sir Segwarydes bene away from the courte, I sholde have bene the fyrste that sholde a folowed you. But syth ye

> [Segwarides's wife] have refused me, as I am a trew knyght, I shall know hir passyngly well that I shall love other truste. (251)

Although he does not explicitly state that Segwarides's wife is at fault, Tristram implies it by stating that the next time he loves a woman, he will know her "passyngly well." Thus, he would have discovered Segwarides's wife to be an unworthy object if he had known her better. He remains, nevertheless, a "trew knyght" and again fails to accept his shadow Self.

A love potion represents the external force that, like the abandoned and unconscious anima, overpowers Tristram's desire to uphold his persona as heroic knight. Because the anima's unconscious state makes it uncontrollable, Tristram finds himself committing an act of villany by sleeping with King Mark's betrothed when he would otherwise avoid it. According to Jung, when an individual has difficulty "adapting" external reality to the unconscious demand to be integrated, "a strange, irresistible attraction proceeds from the unconscious and exerts a powerful influence on the conscious direction of life" (Two 161). The love potion, like the invisible seductive power of Lady Segwarides, symbolizes this unconscious, powerful influence on Tristram. As they sail to Cornwall, Tristram and Isode La Beale drink the potion, thinking it a "draught of good wyne," and the magic takes effect: "But by that drynke was in their bodyes they

loved aythir other so well that never hir love departed, for well nother for woo" (258). Its seductive sweetness ("they thought never drynke that ever they dranke so swete nother so good to them") and the lovers' thirst symbolically reverse any inclination that Tristram had to maintain his persona through proper social conduct, and instead he surrenders himself to Isode. Although the potion, an external agent representing the unconscious, appears to free the lovers from any responsibility for their actions, it enables them to express what social morality represses.

When Tristram is caught "nakyed abed" with Isode La Beale, wife of King Mark, he reminds his audience of his noble deeds as a knight. Sentenced to die, Tristram recalls the first event for which he was praised by King Mark and the knights of Cornwall:

> Fayre lordis! Remembir what I have done for the contrey of Cornwayle, and what jouparte I have bene in for the wele of you all. for whan I fought for the trewage of Cornwayle with sir Marhalte, the good knyght, I was promysed to be bettir rewarded, whan ye all refused to take the batayle. Therefore, as ye be good jantyll knyghtes, se me nat thus shamfully to dye, for hit is shame to all knyghthode thus to se me dye. For I dare sey . . . that I meete never with no knyght but I was as good as he or better. (Malory 271)

Because his life and integrity are threatened, Tristram cites his past noble deeds to remind his audience and himself that he remains a noble knight. Physically and symbolically, however, Tristram stands naked in front of society, exposed by his adulterous acts. "So whan sir Trystramys saw the peple draw unto hym he remebyrd he was naked, . . . and so he lepe oute and felle uppon the craggys in the see" (271). However, instead of completely abandoning his anima, he rescues Isode and takes her to the forest with him. When she is captured by Mark's men, symbolizing the repression of his anima again, Tristram is left alone.

Through her power as an unconscious entity, the anima returns to lure Tristram into marriage, a symbol of social approval. Initially, the unconscious anima's influence is derived from her ability to cure Tristram, who is wounded by a poisoned arrow in the forest. Desperate for a cure and unable to return to Isode La Beale, Tristram sails to Brittany where Isode Le Blaunche Maynes cures him (Malory 272). After he is healed, Isode's father and brother encourage a romantic relationship between Tristram and Isode: "So by the grete meanes of the kynge and his sonne there grewe grete love betwyxte Isode and sir Trystrames" (273). This social approval characterizes the missing element in Tristram's relationship to Isode La Beale: "And for because that sir Trystrames had suche chere and ryches and all other plesaunce

that he had allmoste forsakyn La Beale Isode" (273). Because this social approval affirms his persona, Tristram experiences "all other plesaunce" that his illegitimate affairs thus far have lacked.

Although Tristram marries Isode Le Blaunche Maynes to gain social approval, he realizes at some level that he is also unfaithful to Isode La Beale and, therefore, a villain. Although in marrying Isode Le Blaunche Maynes he betrays Isode La Beale, Tristram appears to be unaware of his latest offense: "And for because that sir Trystrames had suche chere and ryches and all other plesaunce that he had allmoste forsakyn La Beale Isode" (Malory 273). He remembers her however on his wedding night:

> And so whan they were a-bed bothe, sir Trystrames remembirde hym of his olde lady, La Beale Isode, and than he toke such a thoughte suddeynly that he was all dysmayde, and other chere made he none but with clyppynge and kyssynge. As for other fleyshely lustys, sir Trystrames had never ado with hir. (273)

Tristram is reminded of Isode La Beale just as he is about to make love because he realizes unconsciously that he will betray her in doing so. By abstaining from sex with his wife, Tristram can claim some fidelity in his relationship to Isode La Beale. Abstinence also reveals his awareness of guilt; if he feels free from blame, he has no need to abstain.

However, as a result of his marriage to Isode Le Blaunche Maynes, Tristram is condemned by Lancelot for being unfaithful to Isode La Beale. Although Tristram's affair with Isode La Beale appears to be another adulterous relationship like his affair with Segwarides's wife, their initial exchange of vows and their drinking of the love potion seem to mark their relationship as "trewe." Thus, Tristram's fidelity to Isode La Beale is expected by both Tristram and later Lancelot when he reprimands Tristram for betraying Isode La Beale: "Fye uppon hym, untrew knyght to his lady!" (273). Furthermore, Lancelot's position as Arthur's greatest knight carries the influence of a hero for Tristram. Says Tristram of Lancelot: "For of all knyghtes I loved moste to be in his felyshyp" (274). Thus, Tristram is wounded by Lancelot's disparagement of him: "Than sir Trystrames was ashamed and made grete mone that ever any knyghtes sholde defame hym for the sake of his lady" (274). Like Tristram, Lancelot loves his king's wife, Gwenyvere. If Lancelot condemns Tristram's betrayal of Isode La Beale, he implicitly affirms Tristram's love for her (and his own for Gwenyvere). With Lancelot's explicit disapproval of Tristram's legitimate marriage and his implicit approval of his adulterous affair, Tristram returns to Isode La Beale. Clearly, though, Tristram's fidelity is motivated not by love's ennobling quality but by the threat of being an "untrew knyght." Because he relies on knightly virtues to direct his

behavior, he has not learned to integrate his shadowed, unknightly Self.

When Isode La Beale mirrors Tristram's betrayal, his immoral shadowed Self surfaces to full consciousness with "over-charged" energy. The unconscious, "unduly charged with energy," inevitably erupts to the "surface" of the conscious (Jacobi 55; Fordham 19). Such an eruption occurs when Isode La Beale later appears to mirror Tristram's own villainy, and Tristram goes mad as a result. Throughout the beginning of the "Tristram," Isode remains chaste. She promises to refuse marriage for seven years unless she has Tristram's consent. She repeatedly refuses the advances of Palomides. When Tristram returns from Brittany to Cornwall with his brother-in-law, Sir Keyhydyns (Malory 294), Keyhydyns falls madly in love with Isode La Beale and composes love letters to her (302). Feeling sorry for Keyhydyns, Isode writes back, showing for the first time interest in another man (302). When Tristram finds these letters, he vents his pain at being betrayed:

> Madame, here ys a lettir that was sente unto you, and here ys the lettir that ye sente unto hym that sente you that lettir. Alas! madame, the good love that I have lovyd you, and many londis and grete rychesse have I forsakyn for youre love! And now ye are a traytouras unto me, whych dothe me grete payne (303).

In his accusation, Tristram mentions the praiseworthy deeds he has done for Isode, claiming implicitly that he does not deserve her betrayal. However, when he turns to accuse Keyhydyns, he incriminates himself by revealing his betrayal of Isode La Beale:

> But as for the, sir Keyhydyns, I brought the oute of Bretayne into thys contrey, and thy fadir, Kynge Howell, I wan hys londis. Howbehit I wedded thy sister, Isode le Blaunche, for the goodnes she ded unto me, and yet, as I am a trew knyght, she ys a clene maydyn for me. But wyte thou well, sir Keyhydyns, for thys falshed and treson thou hast done unto me, I woll revenge hit uppon the! (303)

Thus, while Tristram quickly recognizes Isode's betrayal "dothe me grete payne," he does not accept his own ability to inflict "grete payne" upon Isode for his betrayal of her (as well as the other Isode). Nor does Tristram acknowledge the inevitable culpability of his betrayal of both Isodes, knighthood, and marriage. These two accusations highlight the crux of Tristram's dilemma: if he is true to Isode, he would be false to society and his wife; if he is true to society and his wife, he would be false to Isode. Only when Isode's actions hint at betrayal is Tristram able to see someone else as a traitor. As his anima, she represents the projection of his shadowed and feminine Self. When he recognizes her

betrayal, he finally sees his own. This recognition, which he had strenuously avoided, sends him into madness.

Tristram's dilemma stems from his inability to adapt his individual Self to the conflicting social codes of chivalry and courtly love. After denying the inevitable blame that comes from operating between these opposing polarities, Tristram, through the perceived betrayal of Isode La Beale, finally recognizes and accepts his immoral Self. Although the Freudian school views regression as only a negative experience, Jung claims that it offers "a way to restore [the] balance" of psychic energy (Jacobi, Psychology 58). Tristram experiences the restoration of balance in his madness, discussed in the next chapter.

CHAPTER FOUR

TRISTRAM'S TRANSFORMATIVE MADNESS

Tristram's continual denial of his shadowed villainy through his affairs with various women leads him to experience madness. Although some critics interpret his madness as punishment for his immoral behavior, others see it as a form of grief. Like the latter interpretation, Tristram's madness is not only an internal crisis but a pain that transforms him. His madness stems from regression, which causes his unconscious feminine and unknightly qualities (anima and shadow) to outweigh his conscious persona as an ideal knight. As an experience that enables him to regain psychic equilibrium, Tristram's madness provides the means by which he assimilates his unconscious shadow and anima and adapts his Self to the world of chivalry by expressing it and participating in society as a knight.

Critics tend to view Tristram's madness either as penance for immoral behavior or as an expression of grief. Robert Benson states that madness is "a necessary penance for his affair with Isode la Blaunche Mains," and Raachel Jurovics considers it one of the "violent and deadly consequences of immoderate and ill-placed love" (121;38). Although this view assumes a logical cause and effect, it perceives Tristram to be a two-dimensional figure whose actions are seen only as moral or immoral. Interpreted as grief, madness implies an

internal crisis that reflects a deeper dynamic relationship between Tristram and his environment. Robert Merrill also identifies Tristram's madness as an internal crisis, defined as "a separation of the individual from his value source" (19). As Merrill explains, because institutions in the Middle Ages such as the Church and the Round Table mediate "between the knight and the mythic source," that is, because they take away the individual's ability to "create his God, his society, and himself," they destroy the individual's value. Madness, according to Merrill, is the experience whereby the individual feels divorced from those institutions that ascribe meaning and value to the individual (19). Essentially, my interpretation of Tristram's madness as precipitated by his lack of Self-expression agrees with Merrill's. While Merrill claims that Tristram loses his identity in a symbiosis with insititutions like chivalry, I claim that Tristram fails to express his Self to maintain a persona expected by chivalry. However, interpretations of madness as an internal crisis neglect to connect Tristram's madness with the change in behavior he demonstrates after his madness. Unlike my claim that madness itself is part of Tristram's recovery from his crisis, Merrill states that Tristram does not return to "psychic health" until long after his madness (20). Also, Merrill describes Tristram's recovery by what he <u>does</u>: through "violent and chaotic self-assertion," Tristram is

"empowered" to "create his God, his society, and himself" (20). However, my interpretation describes Tristram's recovery by what happens to him psychologically, which eventually prepares him for empowerment. Ultimately, madness enables Tristram to re-organize his relationship to both himself and his environment and allows him to regain psychic equilibrium. Through madness, Tristram's ego assimilates his unconscious anima and shadow so that he expresses himself not only as his heroic persona dictates, but also as his anima and shadow dictate.

To regain psychic equilibrium lost in regression, Tristram must become conscious of and integrate his shadow and anima. Consciousness and unconsciousness determine the relationships between ego, persona, anima, and shadow. For Tristram, his persona dominates his consciousness so much that his ego, the conscious part of his Self, identifies completely with his persona as knight. In other words, the only conscious part of Tristram's potential personality is his knight identity. As a result, his conscious remains predominantly masculine. Compensating for this imbalance, his unconscious becomes predominantly feminine, which makes the shadow, as well as the anima, feminine (Jacobi, Psychology 30, 120). This imbalance, caused by Tristram's failure to become conscious of his shadow and anima, creates a regression, and madness enables him to right the psychic imbalance.

Tristram's regression leads to the collective unconscious and eventually activates images of the shadow and anima that allow him to restore psychic imbalance. While the personal unconscious is made up of contents specific to one person, the collective unconscious contains "inherited possibilities of human imagination as it was from time immemorial," common to all individuals (Jung, Two 65). In regression, psychic energy is subtracted from the conscious and increased in the personal unconscious. The increasing energy in the personal unconscious eventually is transferred to the collective unconscious (66). The "grete dole" that Tristram suffers in madness suggests the eruption of the collective unconscious. In dreams, the collective unconscious is revealed when the dreamer "is a stranger to himself, confused, mad," or feels "disoriented," and "dizzy" (Jung, Two 160), clearly Tristram's state when, running to the forest after his confrontation with Isode and Keyhydyns, he violently strikes out at a knight. The knight reports, "I wote nat what knyght hit was, but well I wote he syeth and makith grete dole" (Malory 304). Tristram's withdrawal to the forest, away from civilization to the lawless elements of nature, suggests an external disorientation that reflects his inner disorientation ("grete dole"). When Tristram meets one of his own knights, "he made such sorow that he felle downe of hys horse in a sowne, and in such sorow he was inne three dayes

and three nyghtes" (304). The "grete dole" and swooning both suggest extreme mental suffering. Further, Tristram's knight reports that he "was allmoste oute of hys mynde" (304). The extremity of Tristram's mental state suggests the eruption of the collective unconscious.

Archetypal images from the collective unconscious enable Tristram to overcome his maddening grief. Once he becomes conscious of and assimilates archetypal images, he can create an interchange between his conscious persona as knight and his unconscious shadowed villain and anima so that he expresses the part of his personality required by external circumstance. While the personal unconscious cannot correct the psychic imbalance created by a major regression, the collective unconscious can. Unlike the personal unconscious, which contains memories, desires, or needs specific to one individual, the collective unconscious contains potential patterns of behavior common to all humanity that are realized in images called "archetypes" (Jung, Two 65). Provoked by a psychic disturbance, the archetype, which "possesses a specific energy, will attract to itself the contents of consciousness--conscious ideas that render it perceptible and hence capable of conscious realization" (Jung qtd. in Jacobi, Complex 66). Tristram's regression, which has added enormous psychic energy to his unconscious shadow and anima, will attract these archetypes to people he encounters. Through his

conscious experiences with these people, he can assimilate his shadow and anima so that he expresses his shadow or anima impulses when an external situation requires them.

Figures whom Tristram encounters in madness suggest archetypal images of the collective unconscious. The anima of the collective unconscious, impersonal in character (Two 66), is represented by nameless females whom Tristram encounters in madness, while the anima of his personal unconscious is represented by Isode La Beale. Yet the archetypal image of the nameless females correspond to Isode. After a damsel finds Tristram's knight and asks for Tristram's whereabouts, the knight finds Isode "syke in hir bedde, makynge the grettyste dole that ever ony erthly woman made" (Malory 304). Immediately after Isode is found making "grete dole," the nameless damsel then finds Tristram and also makes "grete dole, bycause she myght nat amende hym; for the more she made of hym, the more was hys payne" (304). Thus, the two women are linked by their juxtaposition in the narrative and the common expression of sorrow for Tristram. Another nameless woman is linked to Isode La Beale because Tristram has taught both women to play the harp (239; 304). The common relationship these nameless women have with Tristram, either in reaction to him or their relationship to him, connect them to Isode La Beale. Their relationship to Tristram also suggests that, like Isode, they are anima figures, however,

not of the personal but the collective unconscious, as their anonimity implies.

Through madness, Tristram assimilates the archetypal anima and shadow, adapting his inner Self to the chivalric environment. In the forest, Tristram meets the archetypal anima and initially refuses the help she offers, unable to comprehend her positive influence. Nevertheless, he assimilates his anima by learning from her to express his feminine Self through weeping and harping. Then, finding a group of shepherds who transform him into a fool, he becomes the shadow of his heroic knight persona. Becoming conscious of his shadow as a fool, he then integrates the fool and the knight, enabling him to act upon either one as circumstances call for it. Finally, Tristram returns to Tintagel a transformed man and through his interaction with Isode and Mark reveals his transformation. His external appearance reflects his internal transformation, and as a result, those at Tintagel who knew his former self cannot recognize him. Identified by Isode's female hound who recognizes him by his assimilated feminine instincts, Tristram accepts not only the fact that she will betray his identity to King Mark but also the condemnation of chivalric society brought on by his adultery with Isode. As a result, he participates in society as a knight, loves Isode as an adulterer and traitor to his king, and accepts society's condemnation of him for his

adultery.

Although Tristram initially fears the anima, he eventually accepts female traits that she presents to him. When a damsel sent by Palomides tries to console Tristram in his state of madness, Tristram runs from her twice, perceiving her as a threat (Malory 304). Because Tristram views her as an enemy who holds him captive, he escapes her. In an unthreatening gesture, the damsel and a lady offer food to him, but he refuses it both times (304). Symbolically, the food would provide spiritual nurturance. Unable to understand on the literal level that rejecting the food causes physical suffering, Tristram figuratively remains ignorant that his rejection of the anima had caused him psychological suffering.

Only when Tristram sheds his persona, symbolized as armor, can he accept his anima. After the anima figure offers food for the last time, Tristram frees his horse and undoes his armor (Malory 304-5). Symbolically, when he sheds his persona as a courageous knight, he sheds the "manly man" that his mother had predicted and accepts unmanly, feminine traits. When the impersonal anima offers a harp, Tristram accepts it as well as the feminine trait of weeping:

> Whan he founde the harpe that the lady sente hym, than wolde he harpe and play thereuppon and wepe togydirs. And somtyme, whan he was in the wood, the lady wyst nat where he was. Than wolde she sette hir downe and play

> uppon the harpe, and anone sir Trystramys wolde com to the harpe and harkyn thereto. (Malory 305)

When Tristram accepts the harp, he symbolically accepts weeping and harping as feminine expressions of grief.

Supplanting violence as the masculine expression of pain, weeping and harping indicate Tristram's assimilation of feminine traits. Weeping is a natural response to assimiliation. As Jacobi explains, "Pain and suffering are an organic part" of assimilating repressed material (Way 98). As a masculine knight, Tristram expresses grief through physical violence. Immediately after he accuses Isode of betrayal, Tristram strikes out at Gyngalyn and causes him to fall (Malory 304). That Tristram attacks Gyngalyn as an expression of pain is confirmed by Gyngalyn, himself, who immediately concludes from Tristram's attack, "I wote nat what knyght hit was, but well I wote he syeth and makith grete dole" (304). And immediately before Tristram finds the harp, "he yeode unto the wyldirnes and braste downe the treys and bowis" (305). By assimilating the feminine expression of pain, Tristram "makith grete dole" by weeping, rather than violently striking out at someone else. Likewise, harping evolves from a means of social affirmation to an expression of suffering. As an inborn talent, harping symbolizes one of his feminine traits that he represses until he learns to use it in a feminine manner. Originally, Tristram's inherent harping talent

enables him to gain a certain amount of fame as a boy: "And so Trystrams lerned to be an harper passyng all other, that there was none suche called in no contrey" (232). And, as the lady of the castle tells the damsel, "for goodly harpyng he beryth the pryse of the worlde" (304). By assimilating the feminine within, he harps to release the pain that he suffers rather than enhance his name: "Than wolde he harpe and play thereuppon and wepe togydirs" (305). Through the assimilation of his own feminine traits, Tristram learns to express suffering in a feminine manner.

In the madness scene, Tristram also assimilates his shadow. Eventually, this assimilation will enable him to adapt his inner feminine traits to the external world of chivalry. However, this process does not occur until he takes part in a smaller society of shepherds, where he sheds his persona as knight to become a ridiculed fool, a shadow role. After assimilating his shadow in this microcosm, Tristram returns to Mark and Isode where he demonstrates the assimilation of both anima and shadow.

When Tristram's outward relationship to society changes from knight to fool, he symbolically becomes his shadow and excludes his former persona as a heroic knight. Having shed his armor earlier, Tristram disarms himself and relinquishes his identity as a knight. When a group of shepherds find him, they dress him up as a fool (305). The similar role of the

shadow and fool implies that the shadow is probably symbolized by the fool. Jung calls shadow qualities "primitive," "unadapted" and "awkward," or as Hall characterizes them, "animal spirits" that need to be "tamed" to become "civilized" (Jacobi, Psychology 113; Hall 48-9). By violating social codes of behavior and shocking conventional members of society (Swain 1), the fool also takes on uncivilized qualities. Fools, like the shadow, needed to be "tamed" to become "civilized." Tristram is "tamed" when the shepherds who find him physically punish him "whan he ded ony shrewde dede" (Malory 305). Underscoring his uncivilized character, Tristram avoids civilization: "Thus sir Trystramys endured there an halff-yere naked, and wolde never com in towne (ne village)" (305). However, having completely shed his armor and weapons, having relinquished his former ties to society, Tristram lets his shadowed Self take over completely so that he no longer expresses his knight persona. In the same manner that the unconscious anima compensates for a totally masculine conscious, the collective unconscious "engulfs" the collective social consciousness (his persona) (Jacobi, Psychology 30). Tristram's shadowed fool, an archetype of the collective unconscious, counteracts the psychic imbalance of his collective conscious by controlling Tristram's psyche. Rather than integrate his shadowed fool identity with his knight identity, Tristram becomes a fool, excluding what he once was.

When Tristram meets a reflection of himself as a fool, he becomes conscious of his shadow. In meeting King Arthur's fool at the well, Tristram in effect meets his own figurative and psychic shadow. Both the water and the representation of another fool suggest a visible reflection of Tristram's shadow and the psychic activity of reflecting, as Jung notes:

> Reflection is a spiritual act that runs counter to the natural process; an act whereby we stop, call something to mind, form a picture, and take up a relation to and come to terms with what we have seen. It should, therefore, be understood as an act of becoming conscious. (Jung 65)

The report of Arthur's fool confirms the notion that Tristram becomes aware of his shadow: "And that foole and I, foole, mette togydir." Recognizing himself in the other fool, Tristram dowses Dagonet (Malory 305). The shock of seeing his shadow, then, is reflected in his irrational and violent behavior toward the fool.

Gradually, Tristram incorporates his persona as knight with his shadowed fool when, acting as fool, he acts socially and rationally. As a fool, Tristram's innate deficiency exonerates him from his actions. Arthur's fool Dagonet and his squires blame the shepherds for Tristram's actions because "he demyd that the shyperdis had sente that foole to aray hem so bycause that they lawghed at them" (Malory 306). The

seemingly irrational and asocial nature of Tristram's actions relieve him of blame. Tristram's actions appear more purposeful, though, when he defends the shepherds from the avenging Dagonet and his squires:

> Whan sir Trystramys saw hem betyn that were wonte to gyff hym mete, he ran thydir and gate sir Dagonet by the hede, and there he gaff hym such a falle to the erthe and brusede hym so that he lay stylle. And than he waste hys swerde oute of hys honde, and therewith he ran to one of hys squyers and smote of hys hede, and hys othir squyer fled. (306)

By taking a knight's weapon, Tristram symbolically acts as a knight. Also, his loyalty to the shepherds, derived from their generosity in offering food, motivates his attack. Such loyalty suggests a sociability assumed not by a fool but by a knight. That Tristram acts upon a logical motivation for the second attack on Arthur's men, in contrast to his first irrational dunking, also implies a cause/effect logic that a fool, according to Swain, does not have (1). Tristram's motivation and logic in action here indicate that he assimilates his formerly repressed his persona as knight with his shadowed fool. Assimilation, as Jacobi explains, involves "an interchange in which [conscious and unconscious] are shaped into a coherent psychic totality" (Jacobi, Psychology 105). Because Tristram assimilates his persona as knight with

his shadow, he can express the knight within when the external world calls for it.

Likewise, Tristram assimilates his shadowed fool when he defies social pressure to act as a knight. When a giant named Tauleas emerges from a seven-year hibernation in his castle, he threatens a Cornish knight near the well (Malory 307). Seeing this threat, the shepherds order Tristram to rescue the knight (307). Even though defending the knight is not an expectation established by Tristram's persona as a fool, the shepherds have witnessed his ability to fight and expect him to defend the helpless knight. Tristram defies the shepherds' command and in doing so defies the social and logical purpose to his actions when he responds: "Helpe ye hym" (307). This defiance of social pressure, contrasted with his earlier desire to prove himself as a knight against Marhalt the Giant, reveals that he no longer desires social approval. Instead, it expresses his shadowed fool.

After assimilating both the fool and knight within, Tristram completes the process of individuation within the microcosm of the shepherds by becoming an integral part of their society. Rebuffed by Tristram, the shepherds reveal their inadequacy in defending the knight when they respond, "We dare nat," to Tristram's challenge, "Helpe ye hym" (307). Tristram's martial abilities, as a unique contribution to the society of shepherds, give him a sense of power and

significance. A person "becomes not only an individual but also a member of a collectivity. . . . The accent is not on his supposed individuality as opposed to his collective obligations but . . . on the fulfillment of his own nature as it is related to the whole" (Jacobi, Psychology 106-7). Because Tristram realizes that the shepherds' command to assist the knight is a plea for help that they cannot give, rather than a "collective obligation" of a loyal knight, he willingly kills the giant: "And so thydir he ran and toke up the swerde and smote to sir Tauleas, and so strake of hys hede, and so he yode hys way to the herdemen" (308). Thus, Tristram individuates by integrating the fool and knight within and becoming a dynamic part of society.

When Tristram returns to the macrocosm of chivalry, he demonstrates that his madness experience has changed his relationship to society. According to Jung, an individual "can only adapt to his inner world and achieve harmony within himself when he is adapted to the environmental conditions" (Jung, Jung 151). Tristram's return to the castle at Tintagel where Mark and Isode reside completes his internal adaptation. Tristram's internal changes, reflected in his external appearance, make him unrecognizable to those familiar to him. King Mark finds Tristram sleeping by the well, and without recognizing him, commands his knights to carry "the naked man with fayrenes" to his castle (308). When Isode first sees

him, "she was nat remembird of hym," but then she vaguely recognizes him: "Mesemys I shulde have sene thys man here befor in many placis" (308). Although she unconsciously recognizes him as the heroic knight with whom she fell in love, Isode does not recognize him as part fool. According to Jacobi, the transformation brought about by the processes of individuation (such as assimilation) is likened to a rebirth (Way 61). Born anew, Tristram is unrecognizable to those who know him as his former self.

Unlike the knight struggling to maintain his noble status, Tristram shows that his persona has assimilated his anima and shadow. As a Jungian symbol of female instincts (Jacobi, Psychology 116), Isode's dog, the "lytyll brachett," associates Tristram with Isode: "And never wold that brachet departe frome her but yf sir Trystram were nyghe thereas was La Beall Isode" (Malory 308). The discovery and disclosure of Tristram's identity by Isode's dog symbolically marks the assimilation of his anima. Formerly, Isode identified Tristram as a bad knight since his desire for her led him to commit unchivalrous acts; now the dog will identify Tristram as that same knight, noted by Isode: "Ye shall be discoverde by thys lityll brachet, for she woll never leve you" (309). In Jungian terms, the continual presence of the female hound symbolizes the now conscious and assimilated anima, for the "task" of individuation "consists simply and solely in keeping

the conscious mind constantly on the alert, so that as many of the unconscious portions of the personality as possible can be made conscious, experienced, and integrated" (Jung qtd. in Jacobi, Way 98). The constant presence of the dog represents the conscious presence of the anima: "The man who has integrated his anima with his maleness is not one whose behavior is sometimes in the masculine mode and sometimes in the feminine mode," writes Hall; rather, "each conscious act comes to express both sides of a man's nature" (85). Much later in the tale, Isode's constant presence confirms the association between dog and anima: "But evir [Tristram] wolde be thereas La Beale Isode was" (387). Eventually, Tristram's presence assumes Isode's: "But yf sir Trystram be in this contrey . . . , sir, wyte you well hit be they, and there is quene La Beall Isode" (444). Thus, the "brachette" symbolizes Tristram's integrated anima.

While the anima has in the past led Tristram to deny his unchivalrous behavior, he now accepts his anima's (his own) unchivalrous traits. As Isode perceives, the dog's presence will revive the tension between Tristram and Mark: "And also I am sure, as sone as my lorde kynge Marke do know you he woll banysh you oute of the contrey of Cornwayle, othir ellis he woll destroy you" (Malory 309). Isode's response to this renewed tension recalls Tristram's earlier attempts to escape blame and punishment for violating the chivalric code:

> And therefore, for Goddys sake, myne owne lorde, graunte kynge Marke hys will, and than draw you unto the courte off kynge Arthur, for there are ye beloved. And ever whan I may I shall sende unto you, and whan ye lyste ye may com unto me, and at all tymys early and late I woll be at youre commaundement, to lyve as poore a lyff as ever ded quyene or lady. (Malory 309)

As one who does not experience transforming madness, she denies her shadow and underscores by contrast Tristram's reply: "'A, madame!' seyde Trystramys, 'go frome me, for much angur and daunger have I assayed for youre love'" (309). In an earlier accusation of Isode, Tristram projects his own betrayal of Isode onto her: "Alas! madame, the good love that I have lovyd you, and many londis and grete rychesse have I forsakyn for youre love! And now ye ar a traytouras unto me" (303). While in this early speech he refuses to acknowledge that he has betrayed Isode by marrying another Isode, possessor of "grete rychesse," he now accepts responsibility for "angur and daunger" provoked by his love. In doing so, he accepts his shadowed "traytour," further demonstrated by his seeming rejection of Isode, "Go frome me." Having learned to accept culpability for his traitorousness, Tristram understands that he must confront Mark rather than run from him. Nevertheless, Isode's suggestion to go to

Arthur's court where he is "beloved" proposes a tempting scheme in light of the harsh consequences that Tristram faces if he submits himself to Mark. His command, "Go frome me," becomes a plea to remove the temptation to escape the difficulty that lies ahead. His refusal of her suggestion reflects his acceptance of his shadow.

To live as a knight and yet love Isode, Tristram incorporates the asocial fool to accept condemnation of chivalry and yet live in society as an integral part of it. Having assimilated his shadow, Tristram accepts blame for wrongdoing and thus accepts social structure that he had formerly rejected. When he presents himself to Mark, the "brachette," as Isode predicted, reveals Tristram's identity: "The brachet wolde nat frome hym, and therewithall cam kynge Marke, and the brachet sate uppon hym and bayed at them all" (309). Mark's knight recognizes Tristram by the hound when he states, "Sir, thys ys sir Trystramys, I se well by that brachet" (309). However, Mark offers Tristram a chance to escape the inevitable consequences of his revealed identity: "'Nay,' seyde the kynge, 'I can nat suppose that.' Than the kyng asked hym uppon hys faythe what he was and what was hys name" (309). Having lied in such confrontations in the past, Tristram marks the inner transformation from his madness experience when he answers honestly. No longer does he reverse his name as he did in Ireland; no longer does he run

to the forest. Instead, he yields to the truth and in doing so yields to the consequences that his true identity as simultaneously knight, fool, and female will bring: "'So God me helpe,' seyde he, 'my name ys sir Trystrames de Lyones. Now do by me what ye lyst'" (Malory 309). Choosing to participate in chivalric society as a knight, Tristram accepts a ten-year banishment from Cornwall for his adultery and treason.

After his ten-year banishment from Cornwall, Tristram returns and continues to act upon his integrated anima and shadow. Despite the treason that he commits in doing so, Tristram continues to love Isode and receive punishment. As Tristram returns to Cornwall, accompanied by Mark, he is eager to see Isode: "For hit was by sir Trystrams wil and his meanes to goo with kyng Marke, and all was for the entente to see La Beale Isoud, for without the syghte of her syr Tristram myght not endure" (Malory 376). Later Mark puts Tristram in prison (412). Rebuked by a knight, Mark explains his motivation: "But I may nat love sir Trystram, bycause he lovyth my quene, La Beall Isode" (414). Tristram returns to a state of tension between his love for Isode and his status as a traitor, no longer avoiding it.

Having integrated his shadowed Self, Tristram lacks the fear of being unchivalrous. Like the shepherds who in the madness scene need Tristram to kill the giant, Mark needs

Tristram to defend his country. When the army of Syssoyne attacks the castle at Tintagel, Mark's knights are unable to defend it (382). Realizing that only Tristram can defend the castle, he reluctantly calls for Tristram's assistance. Tristram answers the king's request by acknowledging his duty as a knight: "Wyte you well all my power is at your commaundement" (382). However, having just returned from a tournament, Tristram has not recovered and refuses to defend the castle: "But, sir, this eyght dayes I may beare none armys, for my woundis be nat hole. And by that day I shall do what I may" (382). Like his defiance of the shepherds to defend the knight against the giant, Tristram's response to Mark lacks his former fear of appearing a villain, marking the assimilation of his shadow.

Because he recognizes his own villainy, Tristram can recognize Mark's. While Tristram is in prison, King Mark fabricates letters from the pope requesting Mark "to hepe hym to go to Jerusalem for to make warre uppon the Saresyns" (413). Mark sends the letters to Tristram with the message that if Tristram will fight, he "sholde go oute of preson and have all his power with hym" (413). But Tristram recognizes this as a ploy: "A, kynge Marke, ever haste thou bene a traytoure and ever wolt be!" To the messenger, Tristram says, "For tell hym, traytoure kynge as he is, I woll nat go at his commaundemente! Gete oute of preson as well as I may, for I

se I am well rewarded for my trewe servyse" (413). Because Tristram accepts his inevitable imperfection as a knight, he is no longer afraid of taking blame for disobeying his king. As a result, he also recognizes the king's treachery. Thus, Tristram's disobedience does not necessarily make him a traitor of knighthood but of a king who is equally traitorous.

With the courage born from his inner struggle, Tristram acknowledges both his true inner Self and the reality of a chivalric society. Having assimilated his anima and shadow with his knight persona, Tristram can respond to external circumstances without denying that which seeks expression. Though chivalry demands moral perfection of Tristram, his inner Self demands expression that defies social morality. Thus, Tristram's ability to accept his imperfection through the assimilation of his shadow marks the critical struggle that he survives.

CONCLUSION

A Jungian approach to Malory's "Tale of Sir Tristram de Lyones" offers rich insight by ignoring questions of morality. It reveals that Tristram's inconsistent behaviors constitute his response to the Christian and chivalric demand for perfection: obeying moral standards forces him to reject his own individual nature and consequently goes mad. As Jacobi explains, the perfection required by Christian or social morality contradicts human nature: "All too often [it] leads not to perfection but to a neurosis instead. For it does violence to the natural make-up of man, which, though it strives for the good and the right, also has in it potentialities for the evil and the wrong" (Way 118). Because psychology recognizes moral perfection as antithetical to human nature, a psychological interpretation encompasses both morality and human nature, offering a complexity to Tristram's character otherwise not seen.

This thesis examines the process by which Tristram accepts his imperfection as a knight in order to accept himself as an individual. As chapter two shows, Tristram enjoys the illusion of attaining perfection when society affirms his talents as a harpist and hunter. As discussed in chapter three, Tristram finds himself uncontrollably attracted to women who function as demon lovers, or the shadow and anima combined. His involvement means that he inevitably violates

chivalric morality, so he runs away from them to maintain his perfection. Unable to accept his own imperfection, or shadow, Tristram eventually goes mad. Led to the deepest levels of the unconscious, Tristram is transformed by archetypal images of his shadow and anima. By integrating his imperfect, shadowed and feminine Self, Tristram can love the wife of his king in an adulterous relationship, commit treason against his king, and accept the social morality that condemns him for loving Isode La Beale.

A psychological study of Tristram reveals a change in the medieval symbolism of women. In Woman as Image in Medieval Literature, Ferrante summarizes two extreme perceptions of women revealed in romances of the twelfth and thirteenth centuries: "Love can provide a man with a new and nobler identity and inspire him to great deeds in the service of others, or it can cause a madness that cuts him off from his world and drives him into exile or death" (65). A Jungian analysis of Malory's Tristram shows a synthesis of these polarities. Although the love of Isode leads Tristram to an isolating madness, it also enables him to integrate his imperfection. "So long as a woman is seen symbolically as part of the process to unity in the individual . . . , she takes on a positive element" (Ferrante 2). Thus, a Jungian interpretation of Malory's Tristram reveals the return to the perception of women as positive symbols in literature.

Such an interpretation also offers the scholar of Arthurian literature a basis for comparison. Since Arthurian tales were created from past Arthurian tales, my thesis provides insight into parallel characters and episodes. Lancelot, for example, also loves his king's wife, Gwenyvere, but while Tristram openly loves Isode La Beale and admits it to King Mark, Lancelot hides his love of Gwenyvere from King Arthur. Lancelot also experiences madness, but whether it is caused by an unwillingness to accept his imperfections remains to be discovered.

Tristram's individual crisis portrays the collective crisis of the Middle Ages. Indeed, the entire Arthurian kingdom in Malory's Le Morte Darthur experiences cultural madness because most individuals, like Lancelot, cannot adapt to the repressive culture. Tristram's transformation suggests the possibility for cultural transformation, offering hope beyond the collapse of the Round Table. Through collective madness, the medieval world gives birth to the Renaissance.

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